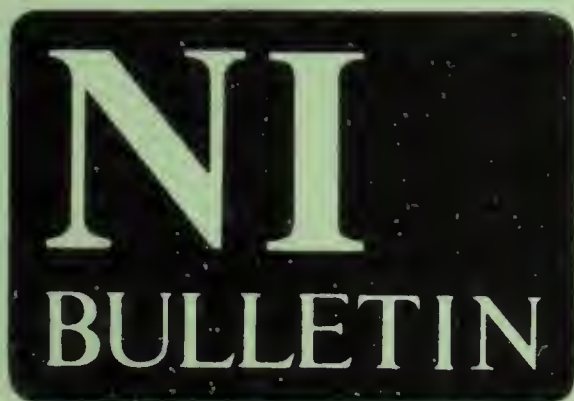


30 years of service to numismatics



JANUARY 1995

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January, 1995 Applications for Membership: The following person has applied for membership. If no written objections are received by March 1, 1995, the membership will become effective on that date.

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WITTER, Dwayne	\$10.00 Cash	General Operating Fund
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LIBRARIAN'S REPORT

I. Acknowledgement is made below to those who have donated material to the NI Library.

JB80.GaGe:1964:SCBI/I

GALSTER, GEORG

Sylloge of Coins of the British Isles.

Royal collection of coins and medales. National Museum of Copenhagen.

Part I. Ancient British and Anglo-Saxon coins before Aethelred II.

Pub. 1964, 116pp, w/plates.

JB80.GaGe:1966:SCBI/II

GALSTER, GEORG

Sylloge of coins of the British Isles.

Royal collection of coins and medales. National Museum of Copenhagen.

Part II. Anglo-Saxon coins. Aethelred II.

Pub. 1966, 148pp, w/plates.

JB80.GaGe:1970:SBCI/IIIA

GALSTER, GEORG

Sylloge of coins of the British Isles.

Royal collection of coins and medales. National Museum of Copenhagen.

Part IIIA. Anglo-Saxon coins: Cnut mints Axbridge-Lymne.

Pub. 1970, 54 plates w/text.

JB80.GaGe:1970:SBCI/IIIB

GALSTER, GEORG

Sylloge of coins of the British Isles.

Royal collection of coins and medales. National Museum of Copenhagen.

Part IIIB. Anglo-Saxon coins: Cnut mints Lincoln and London.

Pub. 1970, plates 55-111 w/text.

JB80.GaGe:1970:SBCI/IIIC

GALSTER, GEORG

Sylloge of coins of the British Isles.

Royal collection of coins and medales. National Museum of Copenhagen.

Part IIIC. Anglo-Saxon coins: Cnut mints Lydford to the end.

Pub. 1970, plates 112-158 w/text.

JB80.GaGe:1972:SCBI/IV

GALSTER, GEORG

Sylloge of coins of the British Isles. Royal collection of coins and medales. National Museum of Copenhagen.

Part IV. Anglo-Saxon coins from Harold I and Anglo-Norman coins.

Pub. 1972, 116pp w/plates.

JB80.GaGe:1975:SCBI/V

GALSTER, GEORG/DOLLEY, MICHAEL/JENSEN, JORGEN STEEN

Sylloge of coins of the British Isles.

Royal collection of coins and medales. National Museum of Copenhagen.

Part V. Heberno-Norse and Anglo-Irish coins.

Pub. 1975, 22 plates w/text.

Robert Plemmons

KA20.BedP:1991:TGAC

BEDOUKIAN, PAUL Z.

A hoard of copper coins of Tigranes the Great, and a hoard of Artaxiad coins.

Pub. 1991, 30pp, w/plates.

RJ65.WoAM:1981:RM

WORLD ART MEDALS

Catalogue of Russian medals. Part I. Peter I, Catherine I, Peter II, Anna, Elisabeth.

Pub. 1981, 4pp, w/plates.

II. Our thanks to Robert Plemmons for his other gifts of numismatic material to the NI Library. I can tell that I am getting old, for among the material that he passed on were old copies of *World Coins*, that reported on things that I was involved in when I was considerably younger than I am now. Also our thanks to David Seelye and to Thomas Higel for their donations to the Periodical Library.

Granvyl G. Hulse, Book Librarian

James D. Haley, Periodical Librarian

1995-1996 OFFICERS AND STAFF OF NI

See the inside front cover of this issue for an update on the new officers elected recently and also any changes in the appointed staff. The results of the election of officers was as follows:

President	Philip Brandenburg	141 votes
Vice-President	Walter Leonard	139 votes
Secretary	Ross Schraeder	143 votes
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	Glen Shake	138 votes
	Gerald Easton	1 vote
	Granvyl Hulse	1 vote
	Robert Sloan	1 vote
	William Spengler	1 vote

COIN QUOTE

(The author is explaining the barter system among the prisoners in the concentration camp at the Buna rubber plant of the Auschwitz complex.) (Haftlinge = prisoner.)

Mahorca is sold. Mahorca is a third-rate tobacco, crude and wooden, which is officially on sale at the canteen in one and a half ounce packets, in exchange for the prize-coupons that the Buna ought to distribute to the best workers. Such a distribution occurs irregularly, with great parsimony and open injustice, so that the greatest number of the coupons end up, either legitimately or through abuse of authority, in the hands of the Kapos and of the prominents; nevertheless the prize-coupons still circulate on the market in the form of money, and their value changes in strict obedience to the laws of classical economics.

There have been periods in which the prize-coupon was worth one ration of bread, then one and a quarter, even one and a third; one day it was quoted at one and a half ration, but then the supply of Mahorca to the canteen failed, so that, lacking a coverage, the money collapsed at once to a quarter of a ration...

Among the ordinary Haftlinge there are not many who search for Mahorca to smoke it personally; for the most part it leaves the camp and ends in the hands of the civilian workers of the Buna. The traffic is an instance of a kind of "kombinacja" frequently practised: the Haftling, somehow saving a ration of bread, invests it in Mahorca; he cautiously gets in touch with a civilian addict who acquires the Mahorca, paying in cash with a portion of bread greater than that initially invested. The Haftling eats the surplus, and puts back on the market the remaining ration. Speculations of this kind establish a tie between the internal economy of the Lager and the economic life of the outside world: the accidental failure of the distribution of tobacco among the civilian population of Cracow, overcoming the barrier of barbed wire which segregates us from human society, had an immediate repercussion in camp, provoking a notable rise in the quotation of Mahorca, and consequently of the prize-coupon.

IF THIS IS A MAN: Remembering Auschwitz,
Primo Levi, Summit Books, New York, 1986, p.
59.

(Submitted by John R. McIntyre)

FORGERIES, FANTASIES AND REPLICAS IV

Bob Forrest, Manchester, England, NI #2382

(This article was originally published in the English magazine *Coin News* in October and November 1994. It is here reproduced by kind permission of the editor.)

In the autumn of 1971 four small boys brought a Roman sestertius of Hadrian to the Roman Fort Museum at South Shields. They had found it on waste ground nearby. The excited authorities put it on display and its picture duly appeared in the local newspaper. Unfortunately, as a nine year old schoolgirl pointed out, it was actually one of a series of replica coins given away by the soft drinks firm Robinsons (Note 1) in return for bottle labels. The sestertius had originally had R.1971 stamped on it to indicate this, but someone had scored out the 1971, leaving only the R, which someone at the museum had mistaken for a Rome mint mark. The discomfiture of the authorities over this meant that the matter made the front page of the *Daily Telegraph* on November 2nd, 1971.

I have one of these Robinsons sestertii, and it puzzles me that anyone could be fooled by it, even when tampered with and buried in the ground for a few weeks, for it is such a crude and unconvincing copy. But then I have the benefit of hindsight, and some readers might wonder how I could be fooled, or regard as good, some of the forgeries reported in this series. The fact is that someone *was* taken in by the Robinsons replica, and perhaps there is a lesson in that for us all, for if someone can be taken in by that, how much more dangerous are other, better replicas?



Fig. 1

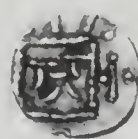


Fig. 2

The issue of replicas is a thorny one. Many readers will remember the replicas of old English coins produced by Period Coins of Sutton-in-Ashfield about twenty years ago (Note 2). Two examples are illustrated here - a silver penny of Eadwald (Fig. 1), king of East Anglia in about AD 798, and an Anglo-Saxon Porcupine sceat (Fig. 2).

It is said that no-one familiar with the real thing would be fooled by these copies. But what about the general collector, or dealer, not familiar with the real thing, who encounters one of these replicas in a mixed bag of coins? They do look good, and there is nothing to indicate that they are only copies. (On later issues of the series, after pressure from Spinks and BNTA, they did add a C for Copy to the design.) They are deceptive enough, in fact, for some unscrupulous dealers to have offered them for sale as the real thing to inexperienced collectors. At this stage, of course, the replica becomes a forgery.

The grey area between replicas and forgeries is well illustrated by the tangled tale of the dud Burgreds.

In December 1993 Paul Withers reported the case of a fake silver penny of Burgred, king of Mercia (AD 852-874), with reverse MON/HVSSA/ETA (ie MONETA HVSSA, signifying the moneyer Husa). This piece was "sold to a dealer on a busy day". It is shown in Fig. 3.

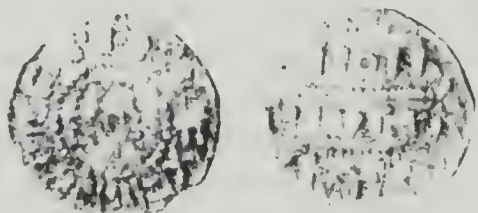


Fig. 3



Fig. 4

Initial responses to Paul's publication of Fig. 3 suggested that it was one of a large number of replicas of this type of penny made for entirely innocent educational purposes by the West Stow Anglo-Saxon Village and the Dark Ages Society "some time before 1988". But it transpires that this is not, in fact, the case.

The story behind these replicas began in early 1987 when Keith Matthews was commissioned to produce a set of costumes and artefacts for a museum display. Part of this project involved having Will Hutt of Suffolk make replica coin dies based on a genuine Burgred penny of the MON/HVSSA/ETA type. Keith's initials were supposed to have been added to the dies as a security device, but weren't. In the event, he received the dies, with 50 coins mechanically pressed in pewter from the dies, plus 100 pewter blanks, later used by Keith himself for hand-striking with the dies in educational projects. The 50 mechanically pressed coins were treated by Keith with Zeebrite grate polish to accentuate the detail and add a non-period finish. Many of the hand-struck specimens were also given a shiny Zeebrite finish.

Later that same year the dies were borrowed by West Stow Anglo-Saxon Village for use on an open day at which visitors entered the village market and had to change their modern money into replica Burgreds in order to make purchases. Some 2000 pewter blanks were acquired, again from Will Hutt, and struck on-site by a costumed moneyer. How many were struck, how many were kept by visitors and not spent, and how many remained at West Stow, struck or otherwise, is not known.

Keith Matthews is very concerned at the suggestion of the mis-use of these coins, and has kindly sent me a couple of specimens, one machine pressed (Fig. 4) and one hand-struck. The detail is clearly better on the former than the latter.

Firstly, I cannot see that anyone would be seriously fooled by either of these specimens, even granted the omission of the precautionary initials, though of course it is always easy to say this with hindsight. They are too circular, too thick, and too uniformly thick for the real thing, and also somewhat smaller in diameter. Certainly a comparison of Fig. 4 with Fig. 3 shows the latter to have a larger flan and a less regular shape than the former, but also there are several obvious differences in the

bust and lettering. Figs. 3 & 4 are copies of the same type of Burgred penny, but they are not from the same dies. That Fig. 3 fooled a dealer even on a busy day suggests to me that it is a more sophisticated copy than Fig. 4, which in Keith's own words is "a crude educational prop". So whence came the piece in Fig. 3? I don't know. It is certainly a curious coincidence that it is of the same reverse type as Fig. 4, yet nevertheless it appears to be a fact that there are *two* types of dud Husa Burgreds out there: one a harmless educational prop and the other a deceptive replica or dangerous forgery, depending on how you interpret it.

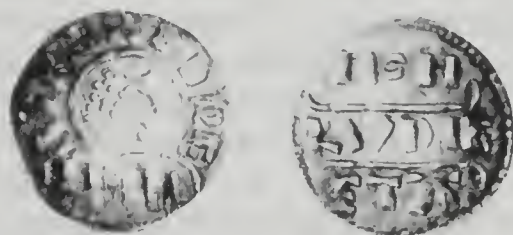


Fig. 5

But we are not finished yet. In October 1993, to compound the coincidence, yet another dud Burgred penny had come my way in a mixed bag of coins, this time one with a MON/LVDIC/ETA reverse (Fig. 5). This one is the right diameter and the right weight for the real thing. Furthermore, it has been toned to look old (which I would guess Fig. 3 was). I wasn't expecting this one - it was mixed in with an assortment of genuine coins - and I am not ashamed to admit that, not being used to handling the "real thing" (and how many of us are?), I was taken in by it. Luckily no money changed hands on it before an experienced dealer expressed doubts about it, subsequently confirmed by the British Museum. It now resides in my Black Museum as an object-lesson in numismatic caution.

Unfortunately we have no means of knowing where Fig. 5 originated, and not having met the coin pictured in Fig. 3 "in the metal", I cannot say whether or not the two are likely to be from the same stable. But the moral of the story is clear: double check your Burgreds!

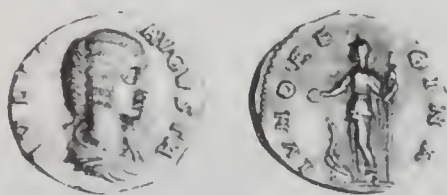


Fig. 6

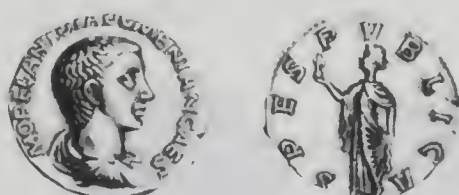


Fig. 7

The collector of Roman coins, of course, has always had to watch his step. In recent years a notorious source of good quality fake denarii has been Bulgaria (Note 3), from the workshop of a gentleman by the name of Mr. Slavej. Two of these are illustrated here (Note 4) - a Julia Domna (Fig. 6) and a Diadumenian Caesar (Fig. 7). The clarity of their detail suggests that they are machine pressed from hand-engraved dies. They even have a roughened edge put on them which looks much like the real thing, though sometimes the unevenness comes out as a somewhat too regular wavy line!

It is again said of these things that they shouldn't fool anyone with any experience of the real thing. That the silver is wrong is the main complaint, though in the case of Figs. 6 & 7 this has been fairly well disguised by artificial toning. Some of the portraits are a bit out, too, but I will return to that point a little later. Finally, some people claim that the lettering isn't quite right either, but I must confess that mostly it could fool me quite successfully! Various faults are indeed easy enough to appreciate with hindsight, and with a number of specimens, in pristine state, to compare side by side. Given a number of specimens, one also begins to notice the repetitious style of some of the reverse figures - the stamp of the same artist - on coins supposedly relating to emperors separated by many years. Indeed, I even have a Manlia Scantilla denarius that appears to share a reverse die with the coin in Fig. 6, and a Geta denarius that shares a reverse die with the coin in Fig. 7! But, when only a few of these forgeries are slipped in amongst a batch of genuine coins, when they have been artificially toned, and have had gunk literally oven-baked onto them to make them look like they have just come out of the ground, *then* it is a different story, and it becomes not so surprising that even experienced dealers have been fooled on occasion. We must remember, too, that dealers are human (yes! it's official!). They *want* to find that hidden rarity in amongst the numerous run-of-the-mill other coins. That is what makes it worthwhile buying the batch as a whole. It is only later, after cleaning and careful examination, when cold reason takes over from the initial excitement, that the deception is realised. Only by then the dealer is back in this country, and his money is in another. (Some of these forgeries are apparently being off-loaded in the Middle East and mixed in with batches of genuine coins there. The Manlia Scantilla I mentioned above came from Jordan, for example. Others are apparently coming here via dealers in Munich.)

So, the Bulgarian forgeries *shouldn't* fool an experienced dealer or collector, but the plain fact is that they all-too-often *do*. Indeed I have heard one incredible story of one forged rarity being palmed off by one dealer on another, and at a later date, being palmed back again! I have also heard alarming reports that some unscrupulous dealers are even now peddling these forgeries as the real thing to unwary or inexperienced collectors. If these things can fool experienced dealers some of the time, they can certainly fool we ordinary collectors much more of the time, especially if they are rarities coming at a bargain price. This is another problem with these things, of course. We can all be tempted when the price is right - dealer and collector alike.



Fig 8



Fig. 9



Another source of troublesome fakes has always been Beirut. Fig. 8 is a Beirut forgery of a bronze coin of Fausta, the wife of Constantine the Great. Many of us would regard this one as an artistically pleasing, but fairly average fake. Before getting too cock-sure of ourselves, though, take a look at Fig. 9. This is a bronze

coin of Constantine himself, of the GLORIA EXERCITVS type. The alarming thing about this one is that it is an extraordinarily good copy of *a very common coin*. The real thing, even an excellent grade, is fairly cheap! So good is this copy that one dealer friend at first refused to believe it was a fake. "If that's a forgery," he said, waving his hand towards a tray full of genuine Constantinian bronzes, "how on earth can we be *sure* about any of those?" Yet Fig. 9 is a dud. The dealer who passed it on to me had seen 100+ of them, all together, all identical. And of course, the other 99+ are all still out there somewhere.

The trouble with these good forgeries is that one can start to doubt genuine coins just because they look a little out of the ordinary. I once bought a bag of accumulated duds from a dealer and in amongst them found a bronze coin of Crispus Caesar, one of the sons of Constantine the Great, of a type with a CAESARVM NOSTRORVM reverse. Its portrait *is* unusual for Crispus, which is why I think it ended up in the bag of duds, because nothing else about the coin suggests it is anything other than genuine. Having shown it to several other dealers the consensus is that it *is* genuine, but having been sold it as a dud, and more to the point, bearing in mind the lesson given by Fig. 9, I cannot be 100% certain.

There is an interesting paradox here. I have a Bulgarian forgery of a denarius of Gordian III. Generally this piece is swiftly dismissed as a forgery, mostly on the grounds that its portrait doesn't look like Gordian III ought to. But then as an experiment I went through a large number of old coin catalogues, scanning the photographs of Gordian III coins. Sure enough I eventually found several genuine (I presume!) coins whose portraits seemed just as far from Gordian norm as my Bulgarian fake! (Note 5)

So, does an odd portrait indicate a forgery? Maybe yes, but maybe no, seems to be the equivocal answer! (See Addendum.)



Fig. 10

But there is another interesting problem with forgeries: the future. Fig. 10 is another Bulgarian forgery, a silver miliarensis of Theodosius II, of truly excellent workmanship - a real work of art. The silver is what gives it away. It is brand new and untuned, straight from the workshop, but above all it is the wrong colour. It is modern silver which, on account of its cadmium content, is quite unlike the ancient metal. But as one dealer said to me as he admired the workmanship, "Can you imagine how deceptive that could be if someone set about treating it in the right way?" (He even suggested a way it could be done, but I won't repeat that here for obvious reasons.) This is true, of course, and is precisely what does happen with many of the products of the Bulgarian workshop. But time itself will also lend them

a hand. These forgeries, like any other coin, could have a very long life expectancy indeed. Where will they be in hundreds of years time, and what will they look like after natural (as opposed to induced or artificial) wear, tear and tarnish have taken their toll, when they *are* old, and when, to compound the problem, their origins are largely forgotten? There are a number of these Theodosius II and assorted Bulgarian forgeries around at the moment, being fairly recent productions, so they are well known and relatively easy to recognise and avoid. But how long will that remain true? When I made enquiries amongst various collectors and dealers about a complete listing of the Period Coins of Sutton-in-Ashfield, mentioned earlier, the responses I got tended to be vague. After only 20 years we are beginning to forget. In a century or two, who knows? Institutions like the British Museum do have their own Black Museum far more extensive than mine or any other private collector's. But even they cannot hope to cover everything in this field. They do not have a complete set of Period Coins, for example, nor a complete list of types produced.

The problem with the long-term survival of these modern forgeries is more acute than it is with forgeries made in the eighteenth century, say, and which have survived till today. The increasing sophistication and availability of modern technology means that there are more forgeries around than ever before, and that they are getting better. The problem is not only snow-balling, it is getting trickier as it does so.

Another interesting point to ponder as regards the future is this. At the moment, Slavej, the Bulgarian propagator of the like of Figs. 6, 7 & 10, is something of a numismatic pariah. But what about in two or three hundred years? His productions will then be antique forgeries, and one wonders if they will begin to command the reverence now accorded to Paduans or Beckers.

The problem of long-term survival also applies, in a somewhat different form, to harmless replicas, like Robinsons; educational props, like Fig. 4; and novelty coins and fantasy pieces of various types, for these could well turn into the headaches for tomorrow's aficionados of the rummage tray and students of paranumismatics.



Fig. 11

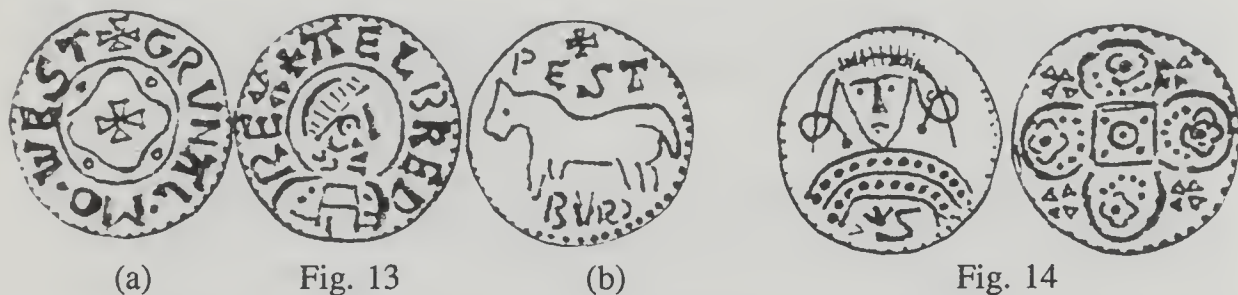


Fig. 12

A good example here is provided by the fantasy coins of Dave Greenhalgh of Kettering, produced in recent years for the West Stow Anglo-Saxon Village and various historical re-enactment groups (Regia Anglorum). In appearance they wouldn't fool anyone (that famous phrase!) into thinking they were genuine old coins. They are too circular, too even in thickness, the wrong metal (mostly pewter) etc etc to be mistaken for genuine varieties of Anglo-Saxon coins. When you know what you are looking at, they are "obvious", and were never intended to be otherwise. Fig. 11, for example, is a Henry III short-cross penny with reverse legend

DAVI:OY:BRIGHTON 93, produced for Horsham medieval fair in 1993 (DAVI = David G., of course). Fig. 12 is supposedly a Hiberno-Norse Viking piece of Anlaf Guthfrithsson (AD 939-941) with moneyer's name GRVNAL (= Greenhalgh!) on the reverse. It was made for use at an event in Wolverhampton in October 1993.

Fig. 13 is an AELBRED (= Alfred the Great) piece struck for the Westbury (Wiltshire) White Horse Restoration Society. Reverse (a) reads GRVNAL MO WEST = Westbury Greenhalgh Money; reverse (b) is a crude horse with legend PEST-BVRY, the initial P being an old W, hence Westbury. Fig. 14 is a bit more obscure,



being a fantasy piece produced for the West Stow Anglo-Saxon Village (as was Fig. 4, recall), identified only by the crude initials WS below the bust. I also have specimens of the obverses of Figs. 13 & 14 paired with a reverse bearing the three line legend GRVNAL/RAEDFEL/MON, Raedfeld being the name of a local history group.

Dave Greenhalgh very kindly sent me a couple of dozen specimens of various types of his coins, and what he is doing is innocent enough. I cannot see that anyone would be fooled by these pieces, even if chemically doctored and roughened up a bit, either now or at any time in the future - though I cannot help but think back to the Robinsons sestertius episode of 1971! But I do wonder what folk discovering these things in rummage boxes, or mixed bags of old coins, in years to come will make of them. "Grunal money" is easy to decipher if you know its background. But once the coins become detached from their background, as inevitably they will in years to come, I can see that they could be very puzzling indeed to those who come upon the odd specimen in isolation. Since Dave is only one of many people churning out such pieces in quantity, and since many of these pieces could survive as long as any Greek or Roman coin has done, it does look as if parnumismatics could have a growing headache in store for it!

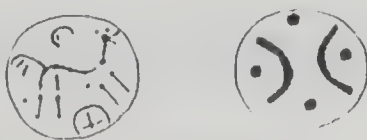


Fig. 15

In part III of this series I published "an obvious Celtic forgery" (reproduced here as Fig. 15) which was so crude as to be puzzling. The likes of Fig. 4 and Figs. 11-14 make me wonder if perhaps this is not a forgery at all, but a membership token or novelty coin of some modern Celtic Society. Yet already the origins of this piece are lost (at least to me at the time of writing!), and it has misled at least one general

dealer in coins - luckily with no money changing hands, or any intended fraud on anyone's part - so my comment above about "Remember Robinsons" is not without some foundation.

There are two classic numismatic mysteries perhaps of this type but much older. The first is well known but deserves a mention in the present context: The Columbia Farthing (Note 6). The two main varieties are shown in Fig. 16 and Fig. 17. They are usually described as Birmingham-made patterns for a Colombian copper cuartillo of the 1820's, but enough people doubt this for it to be contentious, and some curious



Fig. 16



Fig. 17

ideas surround them (eg that differing portraits represent various British Prime Ministers!). No one *really* knows what they are, though.

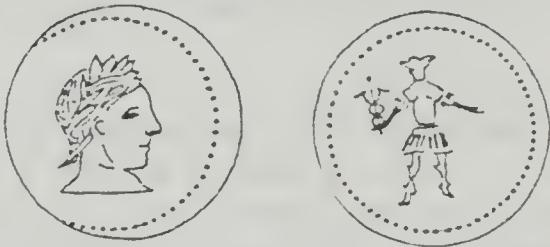


Fig. 18

The second is less well known, but equally odd (Fig. 18), and again no one really knows what it is (Note 7). I would agree with M. I. Cobwright that on account of the marked similarity of its reverse to that of a Mercury-type Goertz daler of 1718, it is Swedish and about 1750 in date. That it is some sort of gaming counter, somewhat akin to brass imitation spade guineas in England, seems fairly likely, though it is apparently found variously countermarked, suggesting that it probably had a variety of uses. However, Paul Withers has supplied me with a source that suggest they were produced in Prague in the 1780's! (Note 8)

Who knows, in a hundred or two hundred years time, folk might be equally puzzled by curious coin-like objects called Grunal counters.

Addendum.

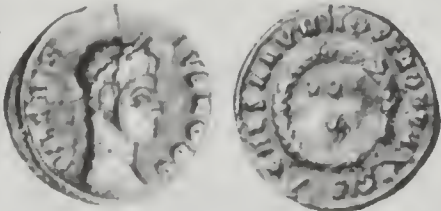


Fig. 19

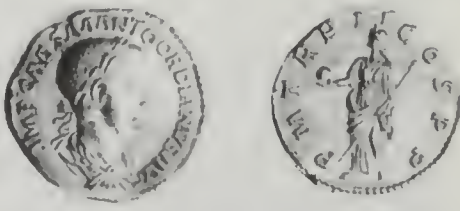


Fig. 20

Since this article was published in *Coin News* I have had the opportunity to have the genuine Crispus (Fig. 19) and the forged Gordian III (Fig. 20) photographed. Readers can now judge the portrait paradox for themselves.

Notes.

- (1) See also Spink's *Numismatic Circular*, January 1972 (vol. 80), p.5 For a list of Robinsons types, see *Numismatic Circular*, September 1971 (vol. 79), p.320.
- (2) See Spink's *Numismatic Circular*, June 1974 (vol. 82), p.242-4 for a listing of 22 types by Patrick Finn. Also *Numismatic Circular*, March 1975 (vol. 83), p.104 for 3 subsequent issues.
- (3) Many types have been published in the *Bulletin on Counterfeits*, apparently as subscribers reported them, between 1978 and the present day, but I am not aware of any attempt at a complete list having been published anywhere. This would be a useful project for the future and anyone with any information regarding types, where and how acquired, and with any background information regarding Mr. Slavej himself, is invited to contact me at: 53 Bannerman Avenue, Prestwich, Manchester, M25 1DR, England.
- (4) I have bought Bulgarian forgeries - as forgeries! - from various dealers throughout this country. The coins in Figs. 6 & 7 came from a local dealer, having turned up in a batch of genuine coins. The specimen in Fig. 10, plus a number of others in mint condition, were bought - again as forgeries - in postal auctions in the USA. So these forgeries *do* turn up anywhere and everywhere.
- (5) See, for example, *Numismatica*, Vienna, June 1974, nos. 95, 102 & 103; also *Numismatica* October 1974, nos. 167 & 181 for a spread of Gordian portraits.
- (6) B. Edge, *A First Dictionary of Par anumismatica* (1991), p.152-4.
- (7) G. Holst, *Spelpenningar Ausedda för Kortspel* (1977), p.82-3.
- (8) E. Nathorst-Böös, *Allmänna Spelpenningar*, in *NNA* 1954, p.104, no. 37.

NI MEMBER PUBLISHED IN LIMCA BOOK OF RECORDS 1994

(Abstracted from the *Limca Book of Records 1994*.)

Jatinder Mahajan, a numismatist from Damtal, H.P. has a personal collection of 23,406 coins in copper and silver covering the period 6th century B.C. to 1839 A.D. Of these, 558 coins belong to the Kushana period. 7,173 to the Hindu ruler Samanta Deva and 609 belong to the Ghaznavi ruler Khusrau. A number of these coins were found in and around the rivers Ravi and Beas. The total coin collection exceeds 18,000 pieces and is perhaps the largest individual collection. The collection does not include foreign, Indo-British or princely state coins.

TWO TURKISH COINS FROM ADANA

Kenneth M. MacKenzie, Tenaflly, New Jersey, NI #364

In the late '70s the collecting of tokens in Turkey spread among the growing number of coin collectors. This culminated in the publication of the first volume of an excellent book on the subject written by Rifat Kilar. NI members may remember the short review of it in the February, 1990 issue. The second volume was projected for publication some years later but has not yet appeared, this is understandable because of the economic difficulties suffered by Turkey in recent years. In March the financial markets collapsed, the Lira lost over half its value and inflation topped 100 percent.

It was expected that many more of the early tokens issued during the Ottoman period (with legends engraved in the Arabic script) would be added. No doubt the two factory tokens described hereunder would be amongst them. They are of interest, and may be late Ottoman or early Republican issues. Mustafa Kemal (Ataturk) didn't order the Latin alphabet to be used until 1928. Since they are not dated, further research will have to be done; in the meantime a record of them will help some collectors who may find them puzzling Islamic exnumia.



Fig. A



Fig. B

Bronze tokens used in Adana, 30mm., undated (with no values inscribed)

Both tokens illustrated have the same reverse, which has the place name ADANA inscribed in Ottoman (Arabic), which is slightly different from the Arabic form of the name in which the latter "dal" is used. This sometimes causes collectors to attribute it wrongly.

The first token (Fig. A) has on the obverse: *Subhi Pasha Fabrikasi* (i.e. the name of the factory). The second token (Fig. B) has a name of another owner: *Hadji Mutavzadeler, Fabrikasi*.

These tokens are struck in bronze, but brass and zinc was also used.

During the early years of this century there were cotton spinning establishments in the vilayets (provinces) of Aidin, and Adana, which were of lesser importance than others in Smyrna (Izmir), Magnesia, and Constantinople (the latter had handlooms only). There were actually four factories in Adana which had a total of 10,000 spindles in operation (against the former towns which had 40,000). The output in 1923 in Adana was 65-70,000 bales, a considerable drop from the pre-war output. Apparently these tokens minted in three different metals indicated the quantity of cotton that producers brought to the factory. They were paid some months later, depending on the price of cotton at the time. Consequently the tokens had no fixed value inscribed on them. (I acknowledge with thanks to Prof. Dr. Tevfik Arda for this comments on this procedure.)

So far, I have not been able to find out facts about the factory owner Hadji Mutavzadeler, but we know that Subhi Pasha had a so-called palace near the Seyhan river in the centre of the town and that when Ataturk visited there in 1923 and 1925 he stayed in it. Since then it has been converted into a museum to commemorate this event.

COIN QUOTE

We commenced marketting for our people, as well as ourselves, and found provisions exceedingly cheap.* The beef and pork was cut completely from the bone, into long ribbons, this they rub over with salt - when required for keeping - and hang it in the sun to day. In this state they call it Tasajo. We bought about three pounds of fresh beef or pork for one rial - sixpence halfpenny sterling. A turkey of goodly size for 3 Rials, fowls one and two rials. Rice of the country, very good, was one rial for a measure which contained nearly three half pints. Vegetables such as plantains, maize, chilis &c were very cheap. Salt was the most expensive auxiliary to the culinary department, in consequence of the distance from which it is brought to Peten, either from Campeachy or Belize, but seldom from the latter. A small measure scarcely more than sufficient for one day's consumption for two or three people cost a Medio or half a rial.

* Compared to Belize.

(Peten is in northern Guatemala, Palenque in Chiapas, Mexico.)

PALENQUE: The Walker-Caddy Expedition to the Ancient Maya City, 1839-1840, Collected and Edited by David M. Pendergast, University of Oklahoma Press, Norman, 1967, p. 87.

(Submitted by John R. McIntyre)

NOTGELD VARIETIES

with remarks about the Potsdam garrison notes

David Block, Gainesville, Florida, NI #894

One of the maddening things about collecting notgeld is the difficulties involved in distinguishing one variety of a note from another. Some of the difficulties are exemplified in a series of notes from Potsdam, the garrison town Frederick the Great established near Berlin. Those notes will be discussed after the problems are laid out.

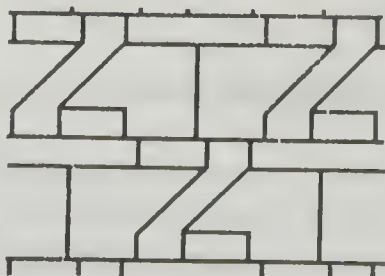
Type 1 Serial Numbers: 2 4 5 7 Type 2 Serial Numbers: 2 4 5 7

Serial numbers present one problem. Dr. Keller created a distinction between type one and type two digits, stating that the differences are found in the numerals 2, 5, and 7, and sometimes 4. In the Pick-Siemsen revision of Dr. Keller's catalog the explanation of the differences was clouded because the spaces on page 250 which should have contained the digits in question were not filled in. Battenberg later printed a supplement correcting some errors in the catalog and showing the forms of Dr. Keller's type one and type two digits. Lindman gives a verbal description which follows Keller. A discussion of the difficulties of trying to use this system may be found in "Classifying notgeld by serial number types", *NI Bulletin*, February 1978, pp. 45-49.

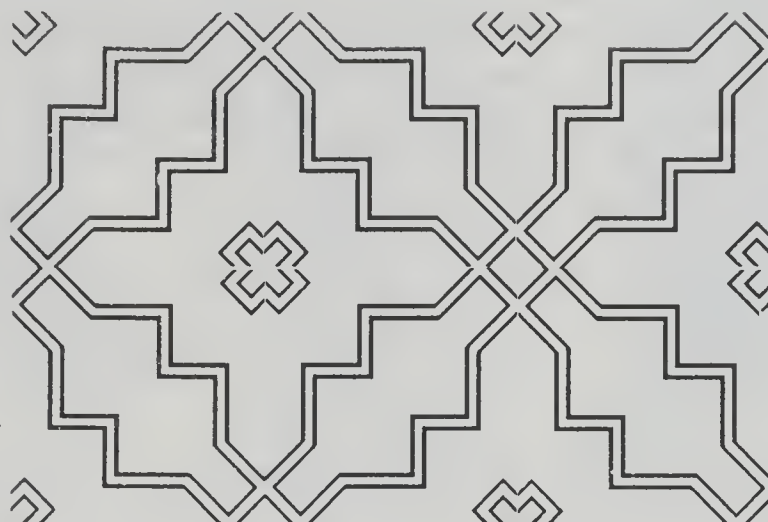
The descriptions of the colors, both of the papers and of the inks printed onto them, cause difficulties too. Dr. Keller realized that he had sometimes distinguished varieties by saying that one was on white paper, another on gray, when actually the one paper was a lighter gray than the other. He realized too that some of the inks' color differences were caused by differential settling of the different ground pigments in the press's ink reservoirs during a long run.

A third problem is with watermarked papers. Mr. Lindman did a great service to collectors by including illustrations of the different patterns in his catalog of series notes, but in some cases the printing on the notes is so heavy that the type of watermark cannot be discerned, and in other cases the watermarks or parts of them do not appear on all the notes in a set. Further, Dr. Keller noticed that in some cases printers used a mixture of papers without regard for whether the sheets were watermarked or, if so, which watermarks they bore.

Z-muster watermark:



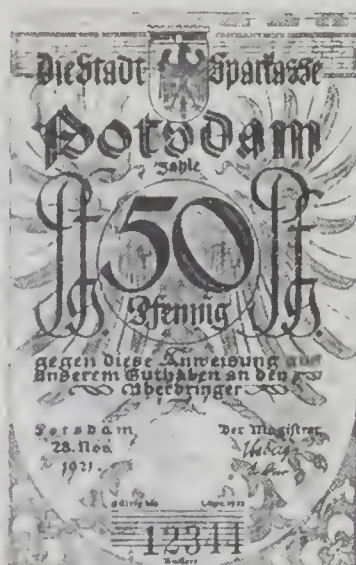
Kreuzmäander watermark:



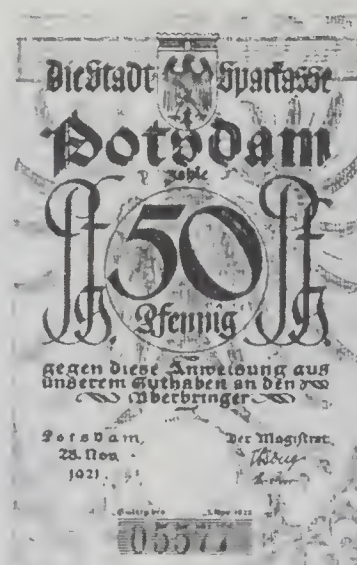
A fourth problem arises in the relatively few cases where variety difference consists in different type faces. This distinction is usually made in the logotypes used by printers to mark their work. Again, Dr. Keller pointed out that printers often had two or more logotypes and could easily used a mixture of logotypes on the same sheet of notes.

A fifth problem may be caused by the blind stamps city governments sometimes used to validate the notes after receiving them from the printer. A city might use more than one variety of stamp on an issue, creating two varieties of the same issue.

The importance of varieties comes from the information they give us about the printing history of the notes; artificial distinctions lead to false conclusions and the pursuit of varieties which do not in fact exist. The attractive series from Potsdam, Lindman 1040, illustrates some of these points.



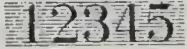
Obverse with Type 1 Serial Nos. and 7-line raster.



Obverse with Type 1 Serial Nos. and 13-line raster.

The notes share a common face, which has a network of yellow underprinting and a slightly smaller brown printing which displays the Prussian eagle. At the top center of each note is a shield bearing the arms of the city: a red eagle displayed on a gold field. In the center below is a reserved circle into which the seal of the magistrate has been blind-stamped. Below that is the serial number, letterpress printed over an offset-printed raster. The text of the face of the note is identical on all the notes although the serial numbers differ.

7-line Raster with Type 1 digits: 13-line Raster with Type 2 digits:



The reverses are numbered 1 through 6, and each shows a member of different regiment of the Potsdam garrison (a sort of Praetorian Guard established by Frederick the Great). Each note also contains one line of a poem urging the public to buy the notes. Herman Krause kindly translated the Berlin dialect of the poem in High German for me and I have tried to English it:

- 1. Soldier pictures? My word!
- 2. There is already a lively response!!!
- 3. Quickly buy one
- 4. of each kind
- 5. and pocket it.
- 6. They'll soon be all gone.



1. 2. 3.



4.



5.



6.

Each note illustrates a different regiment and gives the regiment's music, with sometimes irreverent lyrics added, and the regiment's nickname.

1. Grenadiers. The First Company has lice. Hayeaters
2. Bodyguard. Look alive, comrades; to horse, to horse. Flour sacks
3. Riflemen. Potato soup, potato soup; the whole week potato soup. Tree frogs
4. Hussars. Thighs tight, thighs tight; let him run as he can. Striped boys
5. Artillerymen. We pump the barrel for the last time. Bomb flingers
6. Lancers. Take that thing out of my body or I'll scream. Toad stickers

Lindman, following Pick, divides the set of six notes into seven varieties. The distinguishing signs are simple:

- | | |
|--|------------|
| 13-line raster. Two borders on reverse separated by white. | Variety a. |
| One border on reverse. Blind stamp A. | Variety b. |
| Blind stamp B. | Variety c. |
| 7-line raster. Kreuzmäander watermark. Blind stamp A. | Variety d. |
| Blind stamp B. | Variety e. |
| Z-muster watermark. Blind stamp A. | Variety f. |
| Blind stamp B. | Variety g. |

The blind stamp A referred to is an eagle, wings spread, surrounded by "MAGISTRAT ZU POTSDAM". The wings of the stamp B eagle are vertical, and the legend is "MAGISTRAT DER RESIDENZSTADT POTSDAM".

Pick omitted three of Keller's varieties:

Keller 2743 Potsdam	Pick 869 = Lindman 1040 Potsdam
d.	d.
e.	e.
f.	a.
g.	b.
h.	-
i.	c.
k.	-
l.	-
m.	f.
n.	g.

Dr. Keller stated that variety a. is the first edition, that 30,000 sets were printed but only about 1000 sold, that due to the errors in the colors this edition was withdrawn and revised color plates were used for the second edition, which, he says, numbered 200,000 sets. The latter figure may be questioned, since four- or five-digit number boxes were used for most of the notes, allowing for only 99,999 numbers. The highest serial number I have seen is 75752. Although the same series of serial numbers was used on all six notes, it is apparent from the poem quoted above that the notes were sold individually, thus breaking up the sets. I have not seen any report of an envelope or other type of container which might have accompanied the six notes if they had been sold as a set, but I do have notes two through six of variety g. with the same serial number, implying that they have always been sold together. Essentially the same color plates were used for varieties b. - g., although either a few corrections were made during printing or some ink reservoirs were filled incorrectly, resulting in varieties of several of the notes. (See Pick-Siensen)

Although the notes were offset printed, the serial numbers were applied using letter press; the magistrate's blank stamp was perhaps applied at the same time. The triggers of the number boxes used were not inked, so the notes contain the colorless impressions of those triggers. These blank impressions are sometimes very indistinct; I suspect that some catalogers have mistakenly thought that some notes did not have them and accordingly listed non-existent varieties. It appears from the notes I have examined that the printer had only six number boxes, four of which contained triggers which impressed "No." in front of the serial number, a fifth which impressed a mullet after, and a sixth which impressed an asterisk after. The digits of the last box are type 2, more widely spaced than those of the others, which are all type 1. Lindman and earlier catalogers used the word *Stern* indiscriminately for the mullet and the asterisk, adding to the confusion about these varieties.

Asterisk ❖ Mullet ⬠ Number N^o

Book News & Reviews

Medallic Portraits of the Duke of Wellington. By Christopher Eimer. Spink & Son Ltd., 1994. Card covers, 152 pp., with illustrations. Available from Spink & Son Ltd., 5-7 King Street, St. James', London SW1Y 6QS, Great Britain. Price is 24.95 pounds plus 2 pounds for postage and packing.

The 152 page book with laminated card covers includes 200 portrait medals of the Duke of Wellington, each fully described and almost all illustrated, including 40 unpublished medals. It also covers 50 tokens with the portrait of the Duke of Wellington. Comprehensive indexes of medalists and subject matter are included.

The portrait medals of the Duke of Wellington provide a unique record of his long and distinguished career in public service and a body of evidence for one of the most significant periods of British military history. The medals were struck over a forty-year period and reflect the growth of medal making in Britain during the first half of the 19th century and the development of the medallic portrait.

The life and times of Wellington caught the imagination of a public eager for souvenirs of his military campaigns and political office. Artists and manufacturers responded to an insatiable demand for all manner of art and objects carrying his image, from decorative prints and sculpture to brooches and doorstops. The medals of Wellington are amongst the most explicit and widely disseminated of this material. Many are still available to collectors for small sums.

* * * * *

Reviewed by Jerry Remick.

Designs on Posterity -- Drawings for Medals. Edited by Mark Jones. British Art Medal Society, 1994. Hard cover, 228 pp., with illustrations. Available from Spink & Son Ltd., 5-7 King Street, St. James', London SW1Y 6QS, Great Britain. Price is 35 pounds plus 5 pounds for postage and packing.

This well-illustrated, 228 page hard-covered book consists of a group of essays written by leading scholars in the field. It represents the first systemic examination of the role played by drawing in the process of medal making. Much new material is published here for the first time, including many beautiful and sophisticated drawings which bear testimony to the importance which the greatest rulers of modern Europe attached to their medallic projects.

In examining this new material, the contributors raise important and far-reaching questions about the nature and process of artistic creation. These have significance beyond the medallic field and will be of interest to students of political as well as art history.

Reviewed by Jerry Remick.

MEMBER NOTICE PAGE

James O. Sweeny, P. O. Box 1177, Highlands, NC 28741: I have a set of the now long defunct *World Coins* magazine complete from April 1968 through March 1976. Will accept any reasonable or unreasonable offer for the set. I also have many years of back issues of *World Coin News* that are available for packing and shipping cost. Write if interested.

Robert Oliphant, 2712 Williamsburg Court, Fort Collins, Colorado 80521: I would like to announce that I have formed Oliphant World Coins and am now offering quality world coins in fixed price lists. Oliphant has a large inventory of coins from Germany, Russia and many other countries, as well as gold and paper money. I have over forty years of collecting experience and will be offering quality world material from many countries, with precise grading for each coin. Want lists are welcomed, and we are always buying at the highest prices. Free price lists may be obtained by writing or calling (303) 493-6299 or fax (303) 493-6413.

John L. Pieratt, 2635 S. Hydraulic #32-C, Wichita, KS 67216: WANTED - Information on French Indo-China, Vietnam paper money, Vietnam Military Payment Certificates tainted with illicit drugs, opium, cocaine, books, etc.

Ralph A. Cannito, Box 304, Washington, NJ 07882: WANTED - Islamic/Arabic: all hammered silver coinage from 622 AD to 1900 AD. I am especially interested in rupees, multiple and Nazarana rupees of Afghanistan, Indian Princely States and the Mughal, Ottoman & Persian Empires. Buying one coin or a collection. Dealer and collector offers are welcome. ANA R068117.

John L. Pieratt, 2635 S. Hydraulic #32=C, Wichita, KS 67216: WANTED - Information on World Prostitute, Bawdy House Business cards, tokens, coins, books, etc.

SESTERCE PORTRAYS CIRCUS MAXIMUS



A Sesterce struck for the Roman Emperor Marcus Ulpius Nerva Trajanus, has on its reverse a beautifully detailed scene of the huge stadium that was called the Circus Maximus. The enormous structure, located between the Palatine and Aventine hills of Rome, was used principally for chariot races. It is said that the circus could hold 260,000 spectators.

(Submitted by R. R. Kutcher)